DOCUMENT RESUME

ED 428 403 CS 510 017

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TITLE Learning Styles: Charting with Iconic Learners.
PUB DATE 1999-00-00
NOTE 24p.
PUB TYPE Guides - Classroom - Teacher (052) -- Reports - Descriptive (141)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Cognitive Style; *Flow Charts; *Grammar; High Schools; Higher Education; *Writing Improvement; *Writing Instruction; *Writing Processes
IDENTIFIERS *Iconic Representation; Text Coherence

ABSTRACT

At the high school and college levels, teachers tend to teach to their own learning styles because they find comfort and ease using methods they know. Students, however, exhibit a variety of learning styles. A questioning process led some teachers to analyze their students' problems further and to consider various categories for which they developed flow charts on syntax, on usage, on ratiocination/editing, and on punctuation. During a summer institute, one teacher preferred to gain new information through charts and diagrams; another easily accepted either print or diagrams; yet another favored only print. Use of Rei Noguchi's "Grammar and the Art of Teaching" led to theorizing that Noguchi's work, graphically presented, could solve many problems that had existed in writing classrooms for decades. The resulting charts deal with language on the sentence level and beyond the sentence level. Students writing flow charts can free teachers from a time consuming activity. Students can also write flow charts describing any process--once iconic learners realize the power of flow charts, they can extend the skill of making them to other subjects such as history, mathematics, and science. (Contains 2 figures, 2 notes, and 23 references; appendixes present rules for making flow charts, organizational patterns, and ratiocination.) (NKA)

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ED 428 403

Learning Styles: Charting with Iconic Learners

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Learning Styles: Charting with Iconic Learners

The classroom holds a microcosm of humanity in which the sum of all its parts greatly challenges the classroom teacher. Not the least of these challenges is the variety of learning styles exhibited among students. Unfortunately at the high school and college levels, we teachers tend to teach to our own learning styles and as we were taught because we find comfort and ease using methods we know. It is likely that most teachers prefer to gain and to convey information through print; we are readers, we like to read, and we can figure things out with a set of printed instructions. And so, we reason, explanations that make sense to us *ought* to make sense to those in our classrooms.

But a number of scholars agree that people prefer to learn in different ways (Claxton and Ralston 1978; Gregoric 1979; Canfield 1980; Sewall 1986; DeBello 1989; Keefe 1979, 1986; Johnson 1992; Felder and Silverman 1992). Our work focuses on Canfield's *iconic* learner, what Felder and Silverman call the visual and/or *global* learner, writing that "these types of learners often feel left out in classrooms, because teachers tend to teach more to the students with the opposite traits" (*The Teaching Professor* 2). We suggest that iconic learners often learn significant but destructive lessons in school. To their detriment, they deduce that their way to understand is "wrong" because Teacher so often marks their work "wrong"; they deduce that secrets must be buried somewhere in the print. They may struggle through informative prose only to find information repetitious; they had already learned quite as well as the reading learners for they had concentrated on figures, graphs, charts. Thus, these learners can conclude that the classroom is "wrong" for them, that they themselves are "wrong" for the classroom.

We teachers often have difficulty understanding those who prefer learning styles different from ours. We consider them a bit odd and certainly difficult to teach. If fact, we

often feel that if recalcitrant students will just pay attention to us, they will at last be set right. We think it is *not* a problem of learning style differences; it is a problem of *their* concentration.

Given our unfamiliarity with and reluctance to use other learning styles, we often have not met the needs of all our students, even allowing some to fail. We did not realize that, in all likelihood, our "failures" prefer to gain new information either aurally, orally, or iconically. Frequently, we and the educational system leave these iconic learners to struggle until they can by law drop out of school, at age sixteen. Then, as if to prove that it is possible to learn their way, not ours, they often become financially successful plumbers, electricians, grocers, and automobile mechanics whom we more poorly paid teachers depend on when pipes break, when the electricity goes off, when the pantry is empty, or when the car won't start.

What if we educators paid attention to the learners who prefer charts and other graphics? What if we began to regard information their way? What if we began to present information alternatively? What if we convinced them that their internalized knowledge of the English language will stand them in good stead? What if we taught them to write flow charts delineating discrete steps to follow to learn mathematical processes, historical relationships, or to edit their prose? What would happen to their self-confidence?

This questioning process led us to analyze our students' problems further and to consider various categories for which we developed flow charts: charts on syntax, on usage, on ratiocination[1]/editing, and on punctuation. In the process, we have used other authors' prose: Silverman, Hughes, and Wienbroer's *Rules of Thumb*; Cook's *Line by Line*,, and Kolln's *Rhetorical Grammar* . Not only did we use the literature, but we also extrapolated needs from our own classroom experiences as we had read and evaluated numberless student papers with oft recurring errors.

The point of this need for iconic representations (or need to address different learning styles) was illustrated strongly when we, along with another individual, co-directed a summer institute. As we began to compare notes, we realized that each of us approached concepts

differently. One of us preferred to gain new information through charts and diagrams; the second easily accepted either print or diagrams, a mixture; the third favored only print. As we discussed our problems in light of our approaches to learning, we concluded that people in our classrooms probably approached new information in different ways. The resulting insight shook us awake: we need to address students' different learning preferences in our classrooms. In fact, Janet Emig, former president of the National Council of Teachers of English, urges us teachers to write directions that non-abstract thinkers find easy to understand (22).

At the same time, we were using Rei Noguchi's *Grammar and the Teaching of Writing* published by the National Council of Teachers of English in 1991. This text caused many of our students, themselves teachers enrolled in the High Plains Writing Institute that summer, to complain that nothing in the book made sense. In contrast, we considered it vital for them to understand Noguchi's approach to the teaching of writing and for them to gain the strength that his theoretical foundation offers. In desperation, during mini-lessons we presented experimental diagrams and explanations which seemed to clarify his ideas. As we sought the reasons, we realized that our students' problems mirrored those Noguchi explicated, and, as they read and studied, many applied the concepts with great difficulty. Consequently, we challenged ourselves to transform helpful points to iconic form which teachers in the Institute and students in the writing classroom could use during the process of editing. We theorized that Noguchi's work, graphically presented, could solve many problems with which we had struggled in our writing classrooms for decades.

The resulting charts deal with language (1) on the sentence level-- sentencehood, usage, and mechanics--and (2) beyond the sentence level--sentence connecting organizational patterns leading to coherence. (See Appendix A for the rules we follow to compose our flow charts.)

The Problem of Coherence Revisited

Logical Organizational Pattern

Noguchi emphasizes that the greatest favor we can do for developing writers is to teach them to organize concrete information and abstract ideas according to the new/given principle which leads to coherent text because it emphasizes what native speakers already know about the English language. (See complete Chart 1, Appendix). Already adept at the new/given application in speech, writers need to use the same principle in writing. Thus we began to adapt Noguchi's ideas for iconic learners. We began with organization, one use of the flow charts, agreeing with Noguchi that this constitutes the most important tool a writer can possess.

Noguchi also states that "information in sentences of coherent texts is not arranged randomly. More specifically, information is separated into 'given' and 'new' information, with each typically parceled out to certain parts of the sentence" (92). This we acknowledge, as do our students; yet our students' papers belie this belief. But when writers utilize the new/given concept, written work becomes much more coherent than is common during the discovery stages of writing, to a great extent, meeting our oft repeated requests for more details.

According to Noguchi, new information is that which is "not common or shared between addresser and addressee.... [It is] not recoverable from linguistic or extra-linguistic context" (92). The new information generally initiates a discourse, frequently appearing first in the title of a piece. In succeeding sentences, the new information generally appears at or near the end of the sentence.

Examples:

A. A boy batted a ball [all new information].

B. The ball [given] broke a neighbor's plate glass window [new].

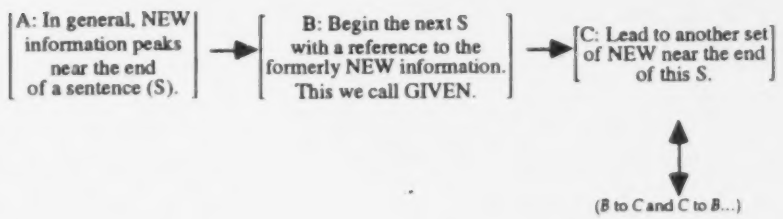
C. The neighbor [given] became quite irate [new].

In these examples, definite articles in *B* and *C* (*the ball* and *the neighbor*) signal given information, knowledge culturally or contextually recoverable by speaker/writer and audience.

But in *A* and in the noun phrase *a neighbor* in *B*, the indefinite article signals information new to the discourse. Were the discourse to continue, we would probably save the new information for the last section of a sentence which, interestingly, coincides with the natural rhythm of language--whether in speech, in writing, or in thought. This rhythm signals areas of importance. In her *Rhetorical Grammar*, published by Macmillan in 1991, Martha Kolln observes that "we expect the new information to be in line for a peak of stress [often on the last or next-to-last unit of information]--not in the valley of subject [appropriate for Noguchi's *given*]" (23).

We present this information in three frames connected by directional arrows forming a loop to indicate that the new/given pattern usually recurs from sentence to sentence:

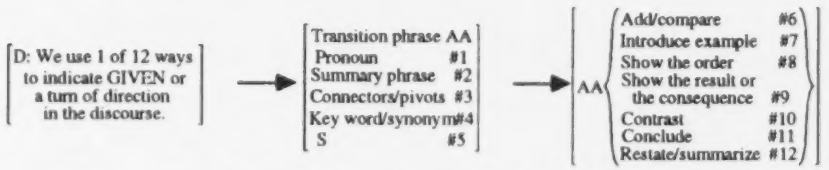
Fig. 1


A: In general, NEW information peaks near the end of a sentence (S).
B: Begin the next S with a reference to the formerly NEW information. This we call GIVEN.
C: Lead to another set of NEW near the end of this S.
(B to C and C to B...)

Transitional Devices

There are other ways to achieve logical organization. The next three frames define categories of words and phrases, commonly called transitional devices, useful either to indicate a block of given information or to shift the direction of the reasoning presented at that point of a discourse.

Fig. 2



For choices, pair the number of the desired effect (above) with its matching frame number (tiered, chart 1 [appendix]).

Explanatory Charts

Another possible use of flow charts is to explain. Here charts containing exclusively explanatory information are labeled *For Your Information*. However, some parts of charts review material and define terms. For example, the remainder of Chart 1 presents appropriate transitional words and phrases according to meaning (Appendix B). The numerals there agree with the categories presented in the preceding four frames (immediately above). If writers need, for instance, to indicate that the subsequent block of information summarizes, they refer to frame twelve for suggestions.

You will have observed from the frames included in this text and from the complete chart (Appendix B) that this information can be found in any handbook for writers. Undoubtedly, you refer student writers to those sections of such books. But some writers seem not to internalize this kind of information. We suggest that one reason for their failure to make lasting sense of these admonitions is that the traditional printed page obscures the writing techniques themselves from iconic eyes. Such eyes, we further suggest, can make better sense from appropriate frames connected logically and linearly by directional arrows. In fact, Temple Grandin, an autistic Ph.D. in animal husbandry, says that "sequencing and organization are different for a visual thinker who has pictures for thoughts" as she does (preface).

We believe that such mental pictures can be represented by flow charts, especially when learners begin to design them for their own use. (However, when they do, we must ascertain whether the information they use is accurate.)

The Sense of Sentencehood Revisited

Noguchi tells us that native speakers already possess a sense of structure, in particular a sense of sentence. Linguistic evidence supports his convincing argument and illustrates that in written form the syntactic sentence is not necessarily bound on the left and on the right by periods. Free modifiers often occur in any of three places in relationship to an independent clause, a sentence: (1) to the **left** of the sentence start; (2) **inside** and **interrupting** the sentence, and (3) to the **right** of the sentence end, as explained in the following flow chart:

Chart 2.1

For Your Information: Free Modifiers and Sentences

[Start]
Relating to whole sentences only, free modifiers may appear in any of three (3) places in the sentence itself.
To the left of the sentence start
Inside and interrupting a real sentence
To the right of the sentence start
We call this free modifier a lead–in.
We call this free modifier an interrupter.
We call this free modifier a lead–on.
Write a comma to the right of a lead–in.
Write a comma both to the left of and to the right of an interrupter.
Write a comma to the left of a lead–on.
Examples:
Vivian, the phone's for you.
Of all my friends, Mack is the most studious.
According to the weather man, it's going to snow.
When Scott gets sick, he wants to be alone.
Examples:
Rupert, of all her cousins, was the oldest.
We should, therefore, bring in plenty of wood.
Charleston, S. C., boasts a spectacular bay.
Examples:
Elaine pried the door open, fingers trembling, heart pounding, knees almost buckling under her weight.
Either return to start or check your writing for lead–ins (Appendix D, Chart 22), for interrupters (Appendix C, Chart 21), or for lead–ons (Appendix E, Chart 23).

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In the case of compounding, the end of the first sentence is followed by a comma and a coordinating conjunction. We need to recognize the syntactic end of the sentence in order to place commas if (1) the free modifier called an absolute follows, if (2) a coordinate sentence/clause headed by *and, but, or, for,* or *yet* follows, if (3) a comma incorrectly results in a run-on sentence. We illustrate with four short sentences where the asterisk (*) marks a sentence unacceptable to native speakers in ordinary speech/writing.

Examples:

D. The kitchen was a mess, dirty dishes everywhere [free modifier].

E. The kitchen, dirty dishes everywhere [free modifier interrupter], looked as if it had exploded.

F. I worked hard all weekend [sentence 1], but [coordinating conjunction] the pile of unread papers seemed as high as it had been Friday afternoon when the three fifteen bell rang [sentence 2].

G. *My check was for $33.00 [sentence 1], I spent it all on my date [sentence 2].

[Note that a comma inappropriately connects sentences G1 and G2.]

But terms like *free modifier*--a term synonymous with either *sentence modifier* or *absolute*--and *coordinating conjunction* might as well be words in an exotic language as far as many writers are concerned. They have never understood such jargon and are not about to begin. What if we eliminate the jargon as much as possible and offer flow charts describing discrete steps leading to application?

Finding the Place for Sentence-end Punctuation

According to Noguchi, we find the *real* end of a sentence by forming the *tag question*, a structure which appears **exclusively** at the end of a sentence. Here, the tag question is set in bold face:

H. You understand all this.

I. *You, **don't you,** understand all this?

J . *Don't you, you understand all this?

K. You understand all this, don't you?

Despite what Noguchi asserts when he writes that native speakers of English need no instruction to form tag questions, we do not find this universally true when it comes to applying the tag question test to one's own writing. Some of our students need special instruction in this regard. For this reason, we developed this mini-lesson with examples for student writers to use along with the Chart 2.2 which follows the mini-lesson:

Mini-lesson for Chart 2.2

The tag question (TQ) and how it works

Because a tag question *only* appears at the end of a statement, we can use it to check for sentence end.

The TQ is composed of:

1. an auxiliary **copied** from the sentence itself or the **supplied** *do, does, did* if the sentence doesn't use an auxiliary.

Thus, it is clear English speakers tacitly recognize the start of the verb phrase (VP) and the difference between auxiliary verbs and other verbs.

2. **a pronoun** matching the subject of the sentence.

Thus, it is clear English speakers tacitly recognize the subject of the sentence.

The car has been repaired, hasn't it? You read the book, didn't you? The people who didn't vote can't complain, can they? The idea of drawing energies from a distant location and controlling them would have seemed impossible to me [earlier], wouldn't it? (*Robert Asprin's* Another Fine Myth, 55).

For practice, copy the following sentences and add TQ's where appropriate. Sometimes you can add two appropriate TQ's between periods, one marking the sentence before and one marking the end of the sentence you are working on.

1 ...Close the door.
2 ...Your pen won't write.
3 ...Jack drinks milk with every meal.
4 ...It's getting dark.
5 ...You don't smell smoke.
6 ...We feel a draft.
7 ...The detective hiding inside the wardrobe heard footsteps.
8 ...Mrs. Allen goes to the library every week.
9 ...Dr. Fawcett doesn't drive a new car.
10 ...Allen didn't eat breakfast this morning.
11 ...He knew we were going to have a quiz today.
12 ...Betty stayed on campus and ate in the cafeteria.
13 ...Brett decided to work on her master's at New Mexico State but her sister who had been working for a public relations firm in New Orleans went on to make the big bucks.

Now that you have completed the exercise, draw a valid conclusion about what the tag question can tell you (based on the example sentences): ...

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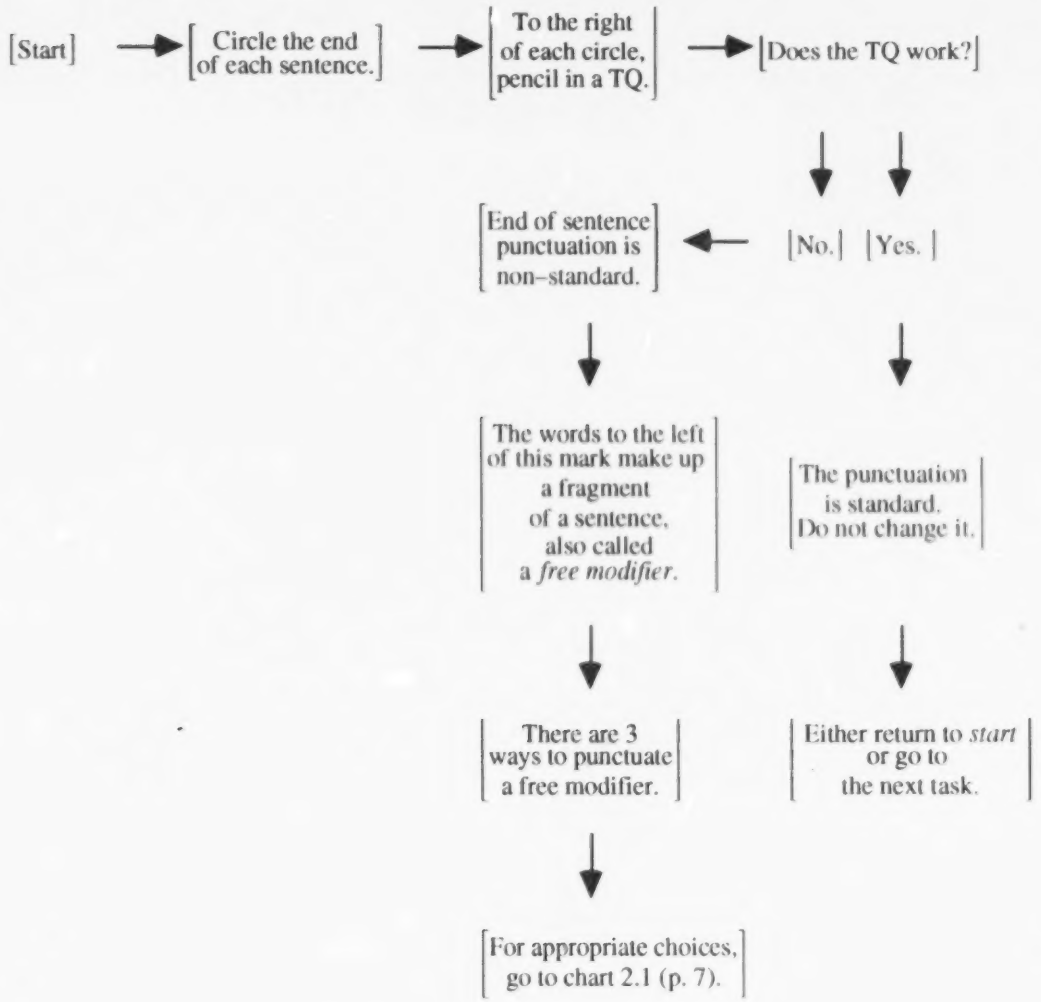
Chart 2.2

Ratiocination[1]: Checking for the *Real* End of a Sentence: The Tag Question (TQ) Test


[Start]
Circle the end of each sentence.
To the right of each circle, pencil in a TQ.
Does the TQ work?
No.
Yes.
End of sentence punctuation is non–standard.
The words to the left of this mark make up a fragment of a sentence, also called a *free modifier*.
There are 3 ways to punctuate a free modifier.
For appropriate choices, go to chart 2.1 (p. 7).
The punctuation is standard. Do not change it.
Either return to *start* or go to the next task.

Status Marking and Stigmatization

The status marking of language and the stigmatization of usage and spelling have been the subjects of many studies. Noguchi, our catalyst for iconic presentation, quotes Maxine Hairston's particularly revealing 1981 attitudinal survey indicating that certain syntactic errors reveal the socioeconomic status of English speakers (24-30). Surveying professional people in sixty-three occupations other than that of English teaching, Hairston uses degrees of reader reaction to formulate the following categories: status marking; very serious; serious; moderately serious; minor or unimportant.

These problems must be avoided by upwardly mobile people who often seek to impress people of power, position, and authority. Obviously, to ignore the linguistic conventions powerful people consider important is to invite either failure, at the worst, or lack of advancement, at the best.

In the past, we have been aware of these writing errors. Yet, we wrestled with the problem of how to get students to alter their non-standard usage of language without degrading their backgrounds: families, cultures, ethnicities.

The Problem of Usage Revisited

We remembered William Labov's theory that if speakers use "stigmatized form[s]" twenty to thirty percent of the time, we assume they use them 100 percent of the time (242), and we felt heavy responsibility to address this problem with many of our students. When we saw the results of Hairston's survey which had classified the use of non-standard past participles as the most serious error, a status marking one, which speaker/writers use, we finally had supporting data to substantiate our intuition that non-standard forms might penalize speaker/writers not only in school but also in the workplace.

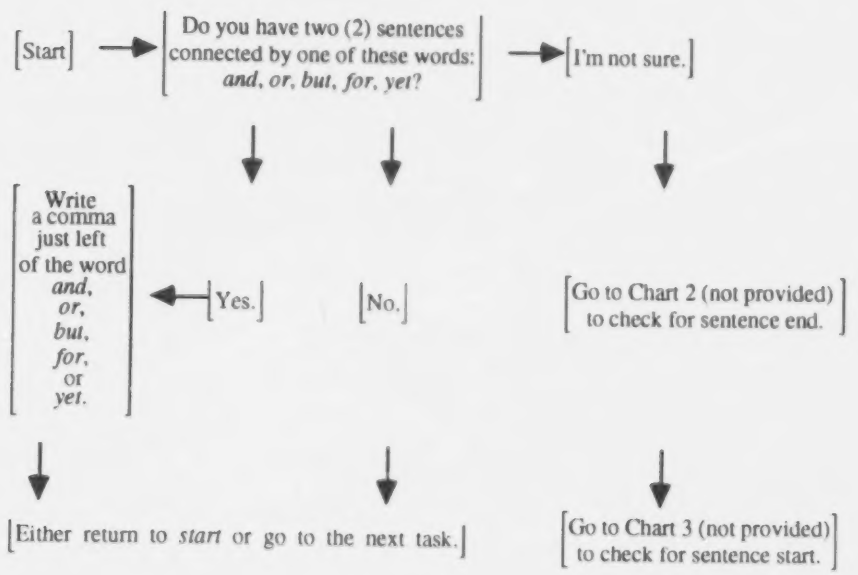
Aware of the significance of stigmatizing forms and non-standard usage, we had diacritically marked every error on every student paper; student papers came back to us time and again, the same errors recycled. We were serving simply as editors for student papers,

especially in the cases of the iconic learners, students often uninvolved in the editing process. We attempted to guide our students, but they could not "see" the problems. But even iconic learners can themselves check for socioeconomically stigmatized past participial verb forms when they develop flow charts. The one we developed to guide student editors through a series of yes/no questions and straightforward directions is shown as Appendix F (Chart 6).

The Problem of Mechanics Revisited

Another area which seems to frustrate student writers is the practical aspect of punctuation, specifically comma usage. Comma errors (punctuating run-on sentences and interrupting verbs and complements), according to Hairston, constitute *Very Serious* status markers (Noguchi 60). This categorization coupled with student writers' problems with comma placement constitute two sides of the same coin and highlight the need for the five charts regarding such problems that we have so far developed. Explanatory in nature, these charts address the four places commas are needed in sentences: in the compound sentence, in a series of three or more, after a lead-in to a sentence, before and after an insertion or an interruption. For example, Chart 25 shows how to emend run-on sentences.

Ratiocination[1]: Editing Conjoined Sentences for Comma Accuracy Chart 25


Start
Do you have two (2) sentences connected by one of these words: and, or, but, for, yet?
I'm not sure.
Write a comma just left of the word and, or, but, for, or yet.
Yes.
No.
Go to Chart 2 (not provided) to check for sentence end.
Either return to start or go to the next task.
Go to Chart 3 (not provided) to check for sentence start.

Conclusion

Before we began to give serious attention to how we could accommodate various learning styles among our students, we had had teacher centered classrooms, not the student centered classrooms we wanted. From our desire to develop student centered classrooms, we provided optional charts and texts so that more students would and could seize control of their own learning. Here we have simplified language processes and rid explanations of traditional jargon as much as possible, not to minimize their importance but to empower all kinds of learners.[2]

When they learn about *how* they know, students participate in their own learning. They validate their styles. They discover what they already know. They, too, become empowered.

Such empowerment results in an even stronger sense of independence, an even stronger sense of possession, when we teach them how to make flow charts. From the viewpoint of students, they learn to separate a task into discrete steps. From the viewpoint of us teachers, we more readily identify steps omitted and steps misunderstood. Students' writing flow charts can free teachers from a challenging but time consuming activity. Students can also write flow charts describing any process, whether it is one the whole class needs to understand better or whether it is one a single student needs to understand better. Once iconic learners realize the power of flow charts, they can extend the skill of making them to other subjects such as history, mathematics, and science. Even note-taking for these learners becomes a less formidable task. They easily can write blocks of information, drawing directional arrows to show continuity and to arrange data in a manageable form. Thus, they gain control of their own learning processes, the goal teaching is all about.

End notes

1. Joyce Armstrong Carroll's term *ratiocination* denotes a simple but versatile process of marking "clues in the language"--such as forms of *be*, repeated words, clichés--to decode during revision (1982, 240).

2. One of the authors of this article remembers the empowerment gained when she, then in her fifties, discovered that being an iconic learner was o. k. She gained *new* freedom, *new* vitality, *new* involvement in her own learning.

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Appendix A

Rules for Making Flow Chart

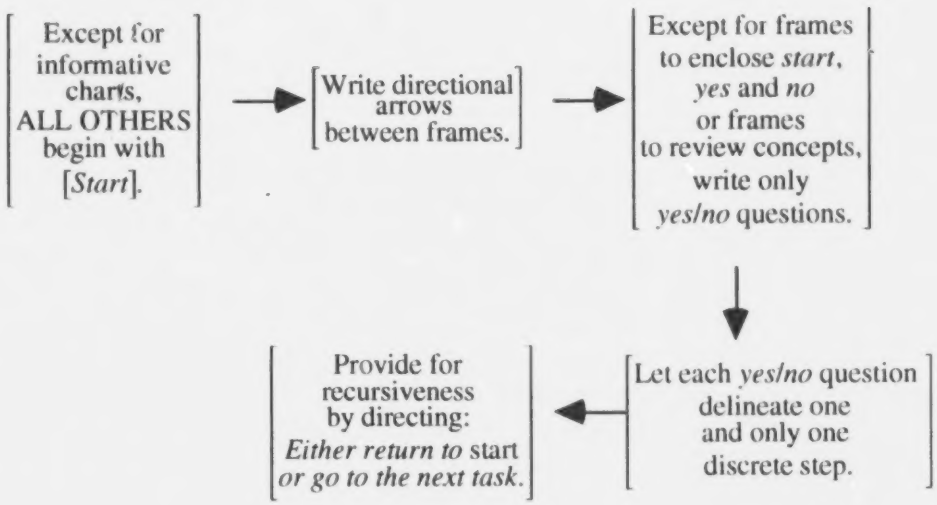
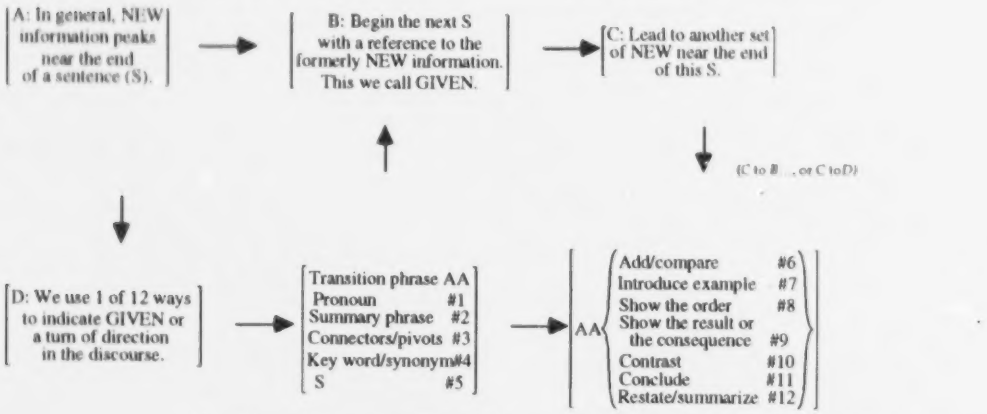

Except for informative charts, ALL OTHERS begin with [*Start*].
Write directional arrows between frames.
Except for frames to enclose *start*, *yes* and *no* or frames to review concepts, write only *yes/no* questions.
Let each *yes/no* question delineate one and only one discrete step.
Provide for recursiveness by directing: *Either return to* start *or go to the next task.*

Chart 1

Appendix B
For Your Information Regarding Sentence Connecting Organizational Patterns


A: In general, NEW information peaks near the end of a sentence (S).
B: Begin the next S with a reference to the formerly NEW information. This we call GIVEN.
C: Lead to another set of NEW near the end of this S.
(C to B . . . , or C to D)
D: We use 1 of 12 ways to indicate GIVEN or a turn of direction in the discourse.
Transition phrase AA
Pronoun #1
Summary phrase #2
Connectors/pivots #3
Key word/synonym #4
S #5
AA
Add/compare #6
Introduce example #7
Show the order #8
Show the result or the consequence #9
Contrast #10
Conclude #11
Restate/summarize #12

For choices, pair the number of the desired effect (above) with its matching frame number (below):

#1 { I, me, you, it, he, him, she, her, we, us, they, them; this, these, that, those; much, most, such, all, each, either, neither }

#2 referring to what has gone before { problem, situation, question, issue, matter, proposition, discussion, controversy }

#3 specifying the relationship between ideas { and, but, or, nor, for, so, yet, although, after, because, before, if, since, while, when, until, that, which, who, whom, whose }

#4 synonym
The possibilities vary according to context. (See example AAA.)

#5 An entire S that connects what has gone before with what follows. (See example BBB.)

#6 { and, again, also, besides, certainly, furthermore, in addition, indeed, in fact, likewise, moreover, similarly, surely . . . }

#7 { for example, for instance, to illustrate }

#8 { eventually, finally, first, second, . . ., last, next, sometimes, then }

#9 { accordingly, after all, as a result, consequently, as a consequence, for this/that reason, therefore, thus }

#10 { however, instead, nevertheless, on the contrary, on the other hand, otherwise, regardless . . . }

#11 { all in all, in conclusion, to conclude, on the whole, . . . }

#12 { actually, after all, basically, to summarize, in other words, on the whole, . . . }

AAA Example: In the past, baseball players were not much larger than the average person. Today, however, they look more like football players. More and more, baseball is demanding size and strength. Managers are now larger and more muscular than they once were. Players engage in weight training and rigorous diets that are producing remarkable results.

BBB Example: Surimi, an imitation crab product, was first developed by the Japanese. Made fish, it is extruded into a tube shape and topped with red food coloring. The Japanese now exporting vast quantities of surimi to the West. Americans in the fishing industry, however, are countering this market with their own tactics. They are not exporting real crabmeat to Japan. Japanese, in fact, now purchase about fifty percent of U. S. crabmeat.

AAA & BBB used with permission:
Carter, Bonnie, Craig Skates.
Rinehart Handbook for Writers,
1st ed., N. Y.: Rinehart

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Chart 21

Appendix C

Ratiocination[1]: Editing Sentence Interrupters for Comma Accuracy

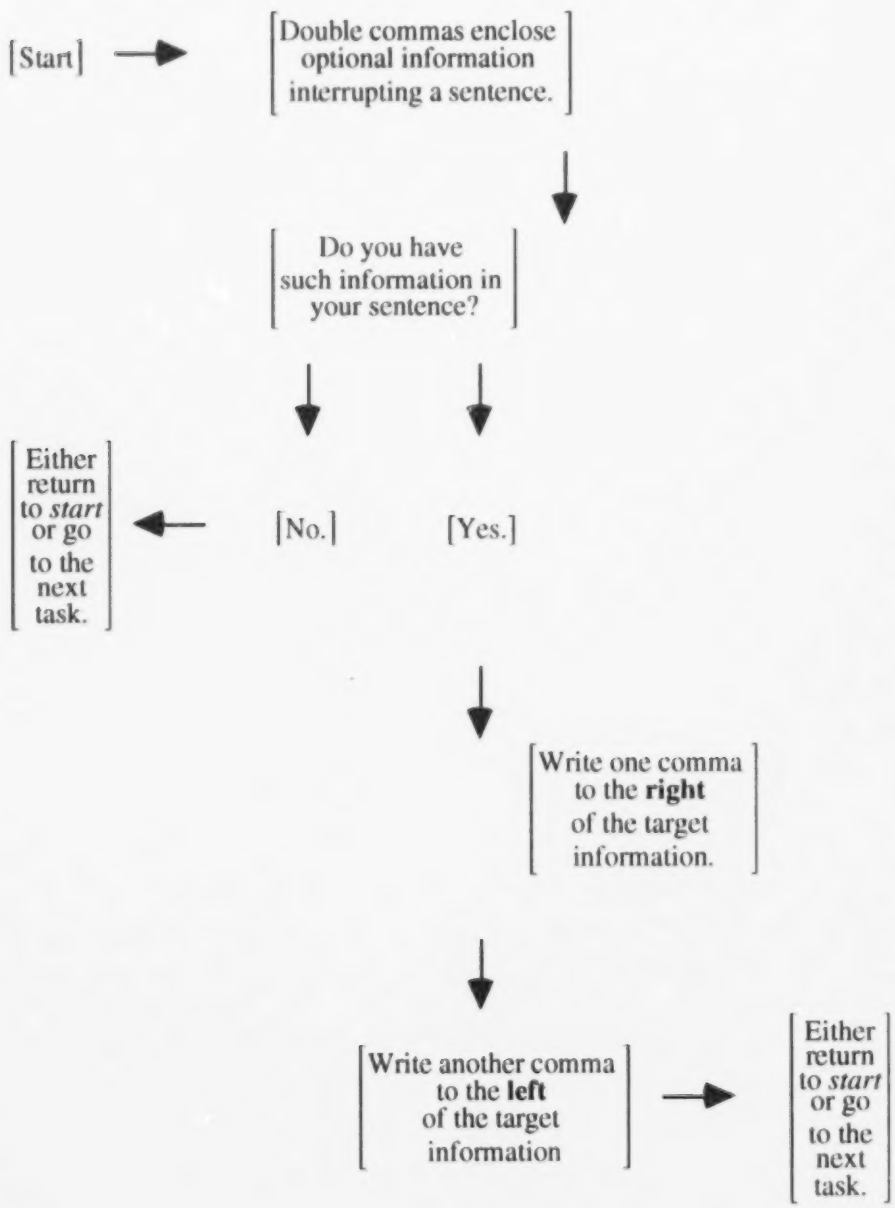

[Start]
[Double commas enclose optional information interrupting a sentence.]
[Do you have such information in your sentence?]
[No.]
[Yes.]
[Either return to *start* or go to the next task.]
[Write one comma to the **right** of the target information.]
[Write another comma to the **left** of the target information]
[Either return to *start* or go to the next task.]

Chart 22

Appendix D
Ratiocination[1]: Editing Sentence Lead-ins for Comma Accuracy

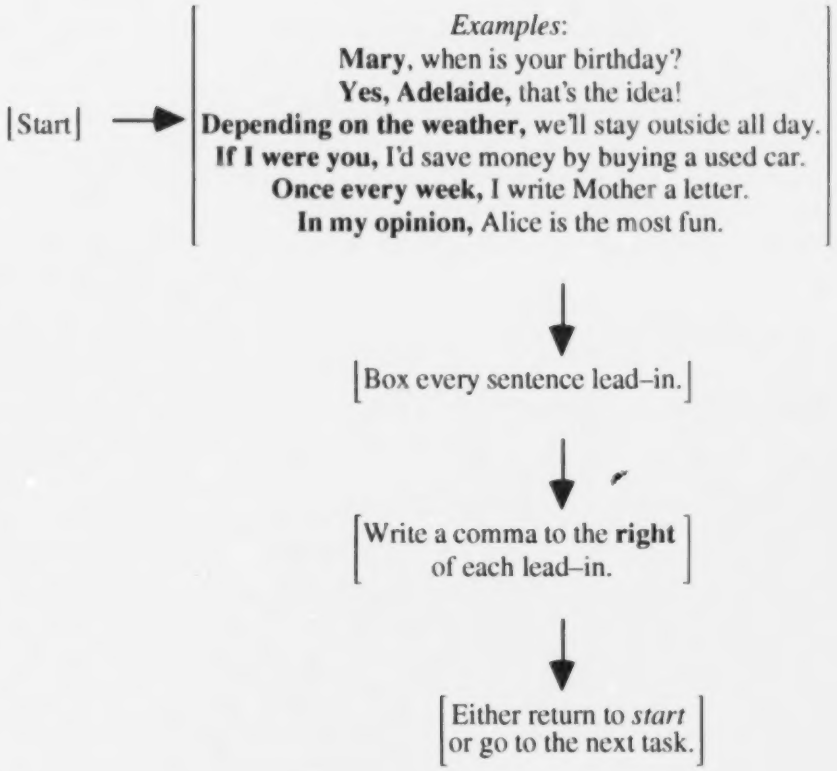
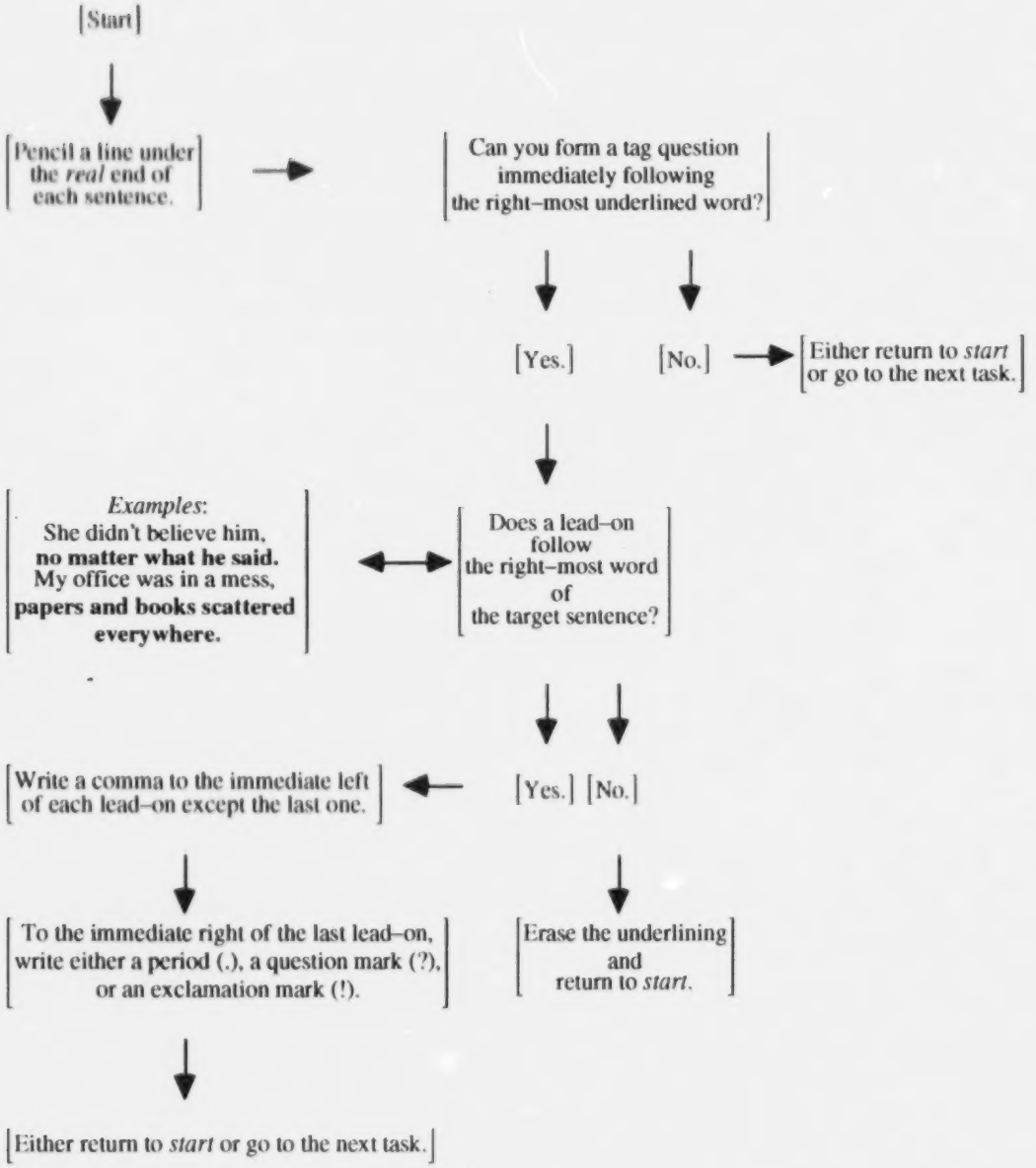

Start
Examples:
Mary, when is your birthday?
Yes, Adelaide, that's the idea!
Depending on the weather, we'll stay outside all day.
If I were you, I'd save money by buying a used car.
Once every week, I write Mother a letter.
In my opinion, Alice is the most fun.
Box every sentence lead–in.
Write a comma to the right of each lead–in.
Either return to start or go to the next task.

Chart 23

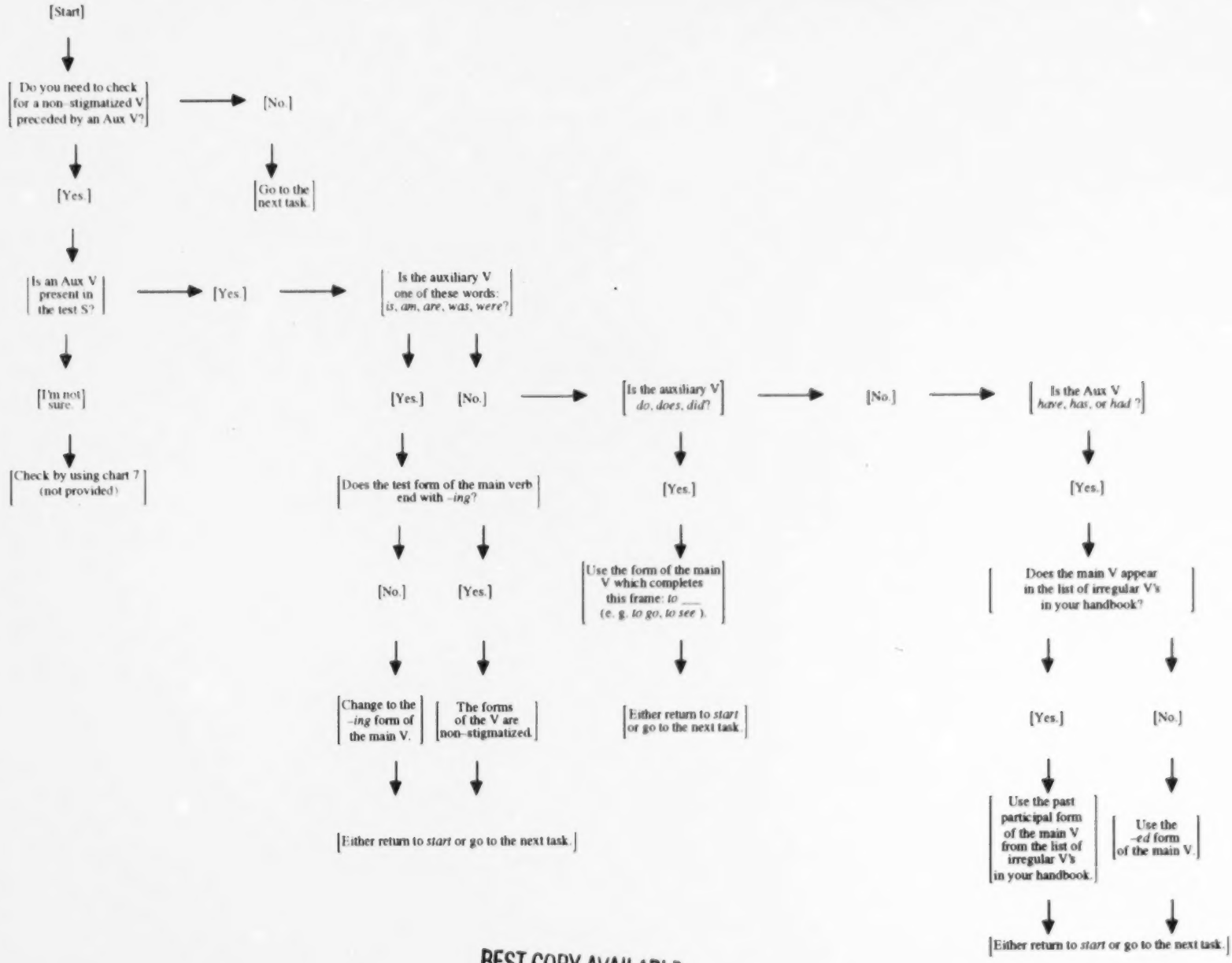
Appendix E
Ratiocination[1]: Editing Sentence Lead-ons* for Comma Accuracy


[Start]
[Pencil a line under the *real* end of each sentence.]
[Can you form a tag question immediately following the right–most underlined word?]
[Yes.]
[No.]
[Either return to *start* or go to the next task.]
[*Examples*: She didn't believe him, **no matter what he said.** My office was in a mess, **papers and books scattered everywhere.**]
[Does a lead–on follow the right–most word of the target sentence?]
[Yes.] [No.]
[Write a comma to the immediate left of each lead–on except the last one.]
[To the immediate right of the last lead–on, write either a period (.), a question mark (?), or an exclamation mark (!).]
[Erase the underlining and return to *start*.]
[Either return to *start* or go to the next task.]

* Also called *post-sentence modifiers, absolutes, nominative absolutes,* and *free modifiers.*

Ratiocination[1]: Checking for Stigmatized and Non-stigmatized Forms of Verbs (V) with Auxiliary Verbs (Aux V)

Chart 6


[Start]
Do you need to check for a non-stigmatized V preceded by an Aux V?
[No.]
Go to the next task.
[Yes.]
Is an Aux V present in the test S?
[Yes.]
Is the auxiliary V one of these words: *is, am, are, was, were*?
[I'm not sure.]
[Yes.]
[No.]
Is the auxiliary V *do, does, did*?
[No.]
Is the Aux V *have, has, or had* ?
Check by using chart 7 (not provided)
Does the test form of the main verb end with *-ing*?
[Yes.]
[Yes.]
Does the main V appear in the list of irregular V's in your handbook?
[No.]
[Yes.]
Use the form of the main V which completes this frame: *to* ___ (e. g. *to go, to see*).
[Yes.]
[No.]
Change to the *-ing* form of the main V.
The forms of the V are non-stigmatized.
Either return to *start* or go to the next task.
Use the past participal form of the main V from the list of irregular V's in your handbook.
Use the *-ed* form of the main V.
Either return to *start* or go to the next task.
Either return to *start* or go to the next task.

Appendix F

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